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DOCTOR WHO

MAGAZINE

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MARVEL NO 95 DEC 65p



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SATISFIED READER

I just had to write to you after issue 83. I just can't contain my excitement for your updated, more colourful *Doctor Who Magazine*.

It's just gone from strength to strength recently, not just because of the extra colour pages – the whole thing is so fresh and alive, with great articles and some fantastic photos and interviews. Tom Baker was excellent in 82 and 83's interview with Ian Marter was also terrific.

The comic strip has also stayed at the high level when Mick Austin was on the strip – some of his best work ever! I thought – the character and appearance of the 6th doctor is so very well done, considering the artist only has a limited amount of screen appearances from Colin Baker to work from – lovely stuff, keep it up.

The poster in 83 was excellent, as was the cover, I for one wouldn't mind seeing the Zygon's make a return visit to Doctor Who during Colin Baker's era. To me they are one of the less obvious. Actor in a suit trying to look alien? Yipee of Who monster.

I was surprised that *Resurrection of the Daleks* came top in your Season Survey. For me there was only one really excellent tale from season 21 and that was *Caves of Androzani* – if only they hadn't had the pathetic Magna creature lurking around.

Before I close this letter I'd like to offer my congratulations to, firstly, 5 years of the *Marvel Doctor Who* comic magazine as of 17th October, 1984 and also on the remarkable fact that you have now published 50 Monthly issues of the world's greatest TV Stars magazine – like I said at the beginning of this note, the way things are going with this mag, the next 5 years are sure worth waiting for. Keep up the fine work – nobody does it better!

Richard Thomas,
Aldington,
Cheshire



MASTER OF THE HOUSE

On watching a recently repeated episode of *Upstairs, Downstairs* I was surprised and delighted by the inclusion of Antony Ainley in the cast, portraying an up and coming politician, Lord Charles Gifford.

DOCTOR WHO LETTERS

Send all your letters to:
**Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.**



who had become involved in a local scandal involving a colleague's wife. During the last scene he appeared before walking away into the proverbial sunset I must admit to have been rather taken aback when Mr Ainley delivered the line, "Remember this, I shall always be my own master." Spooky eh? Considering the fact that it was made around 10 years ago!

Nicholas Rendell,
East Haring,
Norfolk

MASTER DOCTOR

I have read with interest the letters, and listened eagerly, to the conversations, between fellow 'Whovians' about the possible family relationship of the Doctor and the Master. More often than not the conversations are to whether the Master is the Doctor's brother or not. I say that he is not! I say that he is his son. To the casual reader that statement may seem rather rash, and, yes, it is based mainly on shaky sources, but, nevertheless, it is my theory. I will explain.

I first began to form this theory when I heard of William Hartnell's suggestion in the early days of the programme, to have a spin off called *Son of Doctor Who* which would feature the evil son of the Doctor, who would travel in time and space, doing evil instead of good. Sounds rather like the Master doesn't it? OK, I thought, coincidence. I then read *Tales of the Cybermen* by Gerry Davis. I found on page 112, a statement by the Doctor that got me thinking. Victoria questions the Doctor about his family. The Doctor replies, "I have to really wait to bring them back in from a long way – the rest of the tribe they sleep in my mind and I forget."

Why would he have obviously painful feelings, unless one of them had been a 'backlash'? Why his son? Because it accounts for the Susan mystery.

Recently, in *Planet of Fire*, the Master's final call of "Won't you even show mercy on your own..." cleared the point forever in my mind. I would like to know what other fans think.

Steve Hopper,
Clive Vale,
East Sussex

THE SCISSORTATION

The widow of the *Dalek of Marbus* has been attacked by the Doctor's greatest enemy, who we last saw in

the *Genesis of the Daleks*. Do we mean the Daleks? Or Davros? No, we mean that plague that has the effect on a story of warping approximately two episodes into the mysterious Time Vortex known only as the BBC dustbin. Yes the Scissors ARE BACK!

Once again we hear that terrifying cry of "DE-GENERATE!"

Will the Doctor be able to track down the Scissors before they strike again? Or will the Doctor be captured by his foe and then meet a fate worse than death to be erased from the tape?

What is the Scissors next aim? *The Scorpionist?* *The Maelstrom?* *The Ambassadors of Death?* Or even *The Leisure Hive*?

Time is not wait for another thrilling episode – unless the Scissors get there first!

Alasdair Nee

Cutting words indeed, Alasdair



HOLIDAY OF THE DALEKS

Here is a photo of a Dalek Ride on the Coney Island Pier in Wales. You put 10p in the slot, sit inside the Dalek and then the whole machine spins round, with the lights flashing. So now you know what it inside a Dalek!

Ray Brookling,
Bath,
Avon

We believe your picture illustrates the sporty open-sided *Dalek model*. Its occupant was probably on holiday in Coney Island Bay at the time, and we would imagine it was just resting its shell out at 10p a ride to make some extra summer pocket money.

KATY'S NEW CEREAL

I would just like to say that ever since I bought issue no 83 your magazine has just kept on improving. The interviews are terrific and so are the On Target

book reviews: Believe it or not Katy Manning has done an advertisement for Cornflakes which is being shown in Australia. Could you do an Archives on either of the Auton stories and keep the good work up

Stephen Walker,
Kellincott,
Western Australia.

There is an Archives feature on Terror of the Autons in this year's *Doctor Who Master Special* (on sale from 22nd November, 1984)

THE MASTER REVEALED!

The answer to the anagram in issue 83 is in fact THE TIME LORD ON SARIN, which of course refers to the Master in the Planet of Fire story. As most people will know, the hint of "James Stoker" is itself an anagram of "Master's Joke"

Paddy Seward,
Cleethorpes,
South Humberside

Well done, Paddy! You were the first reader to write in with the answer to "Mr Stoker's" anagram: if you let us know your full address we will send you one of our special *Doctor Who Magazine* press for your efforts

THE DOCTOR WHO ALPHABET

A is for Azov, their skin like gold,
B is for Benton, a sergeant so bold,
C is for Cybermen, metallic masters of fear,
D is for Daleks, to supremacy so near,
E is for Earth, so many revisions it boasts,
F is for Fang Rock, where are said to be ghosts,
G is for Gallifrey, the centre of all things,
H is for Harold, the Doctor met this king,
I is for Invaders, many have been seen,
J is for Jagaroth, monstrosities in green,
K is for KS, a dog that excelled,
L is for Logopolis, Tom Baker's farewell,
M is for Muro, the Gallifreyan crown,
N is for Nero, who burnt all Rome down,
O is for Omega, or who anti-matter took its toll,
P is for Panopticon, the hall above the hole,
Q is for Quarks, keep out of their way,
R is for Resonator, hero of Gallifrey,
S is for Sontarans, an old war-like race,
T is for Time Lords, who control Time and space,
U is for U N I T, with Benton and Jo Grant,



Far left: The swarthy master from Planet of Fire. Left: A Dalek at the seaside. Above: The Doctor and Peri perform their famous ventriloquism act on the Planet of Fire

V is for Virus, often held in deadly plants
W is for Wotter, the computer in the tower,
X is for Xenos, whole planets she devoured,
Y is for Yeth, controlled by a sphere,

Z is for Zygons, who filled Loch Ness with fear
Neil Holloway, page 121,
Bunwell
Cambs

DOCTOR WHO? by Tim Quinn & Dicky Howett



GALLIFREY & GUARDIAN

MORE MINIATURES

Further to our report a couple of months ago the latest in the series of metal figurines from Pine Art Castings is a Dalek, which is out now.

The company are also considering producing a range of models at 40mm high and a series of pewter busts of each of the Doctors at 60mm. The whole project seems to be taking shape very well and looks as if it will be around for a very long time.

CONVENTION NEWS

Two Doctor Who conventions are due to be held in different parts of England later this year.

November 19th sees a joint effort by the Merseyside Local Group of Doctor Who Fans and the Merseyside Science Fiction Media Group to produce a convention to celebrate the show's 21st birthday. There will be guest panels, costume and model displays, forums, a raffle in aid of charity and a buffet and disco. For more details write to Gwynn Wood, one of the organisers, at 48 Western Avenue, Speke, Liverpool L34 3UR. In another part of the country on December 5th a similar convention will be held in Southampton. For details of that event write to William Baggs, 1 Douglas Crescent, Bitterne, Southampton, Hampshire.

TWO DOCTORS UPDATE

Director Peter Moffat, his cast and crew have now returned from Spain where filming took place in temperatures of over 100 degrees, in and around the town of Seville. Peter says he is delighted with the film rushes and says the three studio recording sessions will be completed by the end of September. So as you're reading this sometime in early November, work should be complete — barring any unforeseen circumstances, of course.

TARGET NEWS

The *Twain Dilemma* by Eric Seward has been temporarily shelved from W H Allen's provisional list for early next year and in its place January will see the publication in hardback, for the first time, of *The Abominable Snowman* and *The Crusades*.

The latter has been published in hard cover by another publisher. In paperback will be *Forensic* February has *The Awakening* (Pringle) in hardback and *Planet of Fire* (Gran-

wade) in paperback. March has *The Mind of Evil* (Dicks) in hard cover and *Caves of Androzani* (Dicks) in soft. In hardback in April is *The Invasion* (Minter) and the paperback is *Murco Polo* (Lucarotti). May has *May We Get The Myth Makers* (Cotton) in hardback and, at long last, a paperback reprint of *The Doctor Who Monster Book*. Finally, June's hardback is *The Krotons* (Dicks) and in paperback, *The Awakening* (Pringle). Thanks as always to Christine Donougher for her help and assistance, in compiling this list.

COLONIAL COMEBACK

The good news is that six episodes of early Doctor Who have been returned to the archives at the BBC and are now in the capable hands of BBC man-at-the-top Steve Bryant. The episodes concerned are three from the William Hartnell era: episodes 1.3 and 4 of *The Time Meddler* and 1.2 and 4 of *The War Machine*. Now, if you take



to look back at our list of the archives from our 1981 Winter Special (if you're lucky enough to possess one) you will see that the BBC already have in their vaults the respective second episodes which now means that they have another two complete stories! The episodes have been returned, would you believe, from Nigeria, after four months of intensive research by fan fan Levene, with help from the authorities of Nigerian State Television Service.

QUOTE OF THE MONTH

This month's comes from Anthony Raine, of Herwich in Essex. It goes as follows: "Well of course I'm alright. But suppose I wasn't alright? Then that makes me feel in such a way that I'd be very worried if I felt like that about somebody else feeling like this about that. Do you understand?" Last month's quote came from *Deputy of the Daleks*, spoken by the Doctor (Tom Baker).

FIGURINES

Many readers have written in requesting more details of how to obtain the Doctor Who figurines mentioned in issue 93.

We would like to point out that the models of the Master, made by Susan Moore, are not on the market just yet, but should be available very soon.

PRODUCTION NEWS

With filming now complete on *Attack of the Cybermen*, *Vengeance on Varos* and *The Two Doctors*, the production team went off on holiday for a couple of weeks.

As you read this, work ought to have started on *Mark of the Rani*, directed by Sarah Hellings and written by Pip and Jane Baker. This story will be transmitted third next year, having swapped with the three part *Two Doctors* which will now go on fourth. The guest cast includes Anthony Ainley as The Master and Kate O'Hara as the Rani. A substantial amount of the story will be shot on film, not in the studio. Story five, directed by old-hand Penzance Roberts starts pre-production later this month and is written by another newcomer to Doctor Who, Glen McCoy who has penned a story in two parts with the intriguing title of *Tombach*.

KENILWORTH REPORT

Thanks to readers Stephen Payne and John Ainsworth for the following information about the Kenilworth Doctor Who event this past August Bank Holiday. Throughout the three days the weather was perfect, and thousands of fans flocked to see some of the show's stars who were slated to appear at the Town and Country Festival. Sadly not all of them could make it, but those who did obviously enjoyed themselves. On Satur-

day the 25th current Doctor Col in Baker was present along with the lovely Elisabeth Sladen who was the recipient of a beautiful photograph of herself, specially framed and tinted which the work of a young fan whom Lu then proceeded to wave at every time she spotted him amongst the crowds. On Sunday Colin returned — surrounded by cat badges — and was joined by the popular Janet Fielding, whilst on Monday it was the turn of ex-

Doctor Jon Pertwee and series producer John Nathan-Turner. A white jeep ferried the stars around the ground as they talked to fans, signed autographs and posed for photographs, and a Doctor Who tent sold merchandise to the eager crowds. The Wheemoobile put in a guest appearance too and on all three days a fancy dress competition was held with the judges being the visiting stars. All in all, a great success.

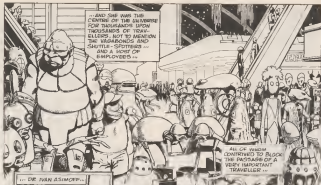
WHO

POLLY THE GLOT

PART 1

THIS IS TERMINAL L X 1672 M110
THE CROSSROADS OF AN ENTIRE
GALAXY. INCOMING SHUTTLES
DOCK HERE, BRINGING PASS-
ENGERS IN FROM THE BIG
DEEP-SPACE LINERS MOORED
BEYOND THE PLANETS ...

FOR SOME LONG-
FORGOTTEN REASON,
THE TERMINAL WAS
KNOWN AS "GALENA".



ALL OF WHOM
CONTINUED TO BLOCK
THE PASSAGE OF A
VERY IMPORTANT
TRAVELLER ...

... DR. VAN ASIMOFF ...



HEY I ... I
SAY MAY I GET
PAST, PLEASE?
OH, DEAR ... I SAY
MAY I GET PAST?



SOME OF US
HAVE IMPORTANT
THINGS TO DO, YOU
KNOW!



DR. VAN ASIMOFF ...
ADVENTURER, SCIENTIST,
WILD AND ENTER BY NATURE
... WIT, BACKSTORY AND
VAGABOND AT HEART ...

OH, MY
WORD!



IT'S A
TARDIS!
IT'S THE
TARDIS!

*THE DOCTOR'S MET IN
DR. WHO MONTHLY 55
— ED.



DOCTOR!



ARGHH!

CLONK!





Thank you to everyone who wrote in with the solution as to why the first Doctor knew that the fifth was the latest reincarnation in *The Five Doctors*. It was, of course, because the Davison incarnation was in the TARDIS, while the other four had been scooped up by Romana.

TITLE, TITLE

A question now from Simon Robinson who asks about changing title sequences and the stories when a new sequence was first aired. Obviously the first sequence started with the very first episode, *An Unearthly Child*, and went right through to *The Macra Terror*. Appropriately enough, *The Faceless Ones* saw the new sequence featuring, for the first time, the Doctor's face – this being Patrick Troughton. When Jan Perswie started, the famous colourful swirls made their debut in *Space and Time* and lasted through until *The Green Death*. The Time Warner saw the use of the air-sock sequence with its "tunnel" effect (now seen on the opening credits to *Top of the Pops*). The TARDIS and Tom Baker's face were incorporated into this at the start of *Robot*. Six years later *The Leisure Hive* saw the advent of the star field sequence which was then adapted in *Cave-in Time* to feature the new Doctor, Peter Davison, complete with "Venetian blind" effect. In *The Twin Dilemma* we saw a similar version for Colin Baker.

LOST COMPANIONS

Peter Elliottbrook of Yorkshire asks how many of the Doctor's companions have died as a result of their association with the Doctor. In Elliottbrook's mind was blown to pieces on the freighter which the Cybermen had forced to crash into our planet, Sarah Kingdom was killed along with the Dalek fleet at the end of *The Daleks' Master Plan* when the Time Destructor was operated, accelerating the aging process. And finally Katrina the Trojan hand-maiden died in the same story as she expected herself and the criminal psychopath, Karzoon, from the air-lock of Mavic Chen's ship in an effort to allow the Doctor to proceed to Earth to stop the Daleks rather than return to Kembel.

SHADA KNOWN IT

Simple one now from Andrew Dodd of Ipswich who wants to know why *Shada* was never screened. This was because of one of the BBC strike that meant the story was scrapped halfway through. A shame as our archives in issue 51 showed it would have been an interesting story.

MATRIX

Databank

KEY QUESTION

Dear to Amaranthow, from Brooklyn in New York where David Rudin has sent in a query concerning the Key To Time season 4. At the start, says David, the White Guardian sent the Doctor and Romana on a mission to restore the keys so that he could assemble them to restore harmony and avert chaos. However, at the end of *The Armageddon Factor* the key pieces are collected together by the Doctor and then scattered to prevent the Black Guardian leaving them. What then, asks David, was the point in this if surely the White Guardian still hasn't restored harmony?



Tom Baker as the Doctor, Jane Carruthers as Romana and Mervyn Dungey as Romanov Opener

At the start of *The Robot Operation*, when the Doctor is assigned, the White Guardian suggests that the Key needs to be complete only for a few seconds so he can stop time and destroy chaos. The Key is certainly together for a few seconds and if time was stopped and then started again, the Doctor wouldn't actually know. And the Guardian did not say he actually needed the Key in his possession to do this, it just had to be complete, a fact that betrays the Black Guardian when he insists on the Key being handed over to him.

DOCTOR BLAKE

Jeremy P Clark of Clithropes asks if any other leading Blake's 7 actors have

appeared in *Doctor Who* other than Paul Darrow (Arcturion) in *Doctor Who* and the Silurians as Captain Newell. Indeed, Michael Kesting (Wid) appeared in *The Sunmakers* as Goudry. Peter Tuddenham (Zeni/Gro/Slave) was heard in *Arcturion* 1975 and a year later as the Mandragora Voice in *Mandragora*. Brian Croucher (Trevor) was Borg in *The Robots of Death* and Jacqueline Pearce (Servalan) features in *The Two Doctors* next year as Chessara. To date Gareth Thomas, Sally Knyvette, David Jackson, Stephen Greal, Stephen Peacock, Josette Simon and Glynn Barber have yet to appear in *Doctor Who*.



QUICK QUERY

Stuart Humphries, of Thornton Heath in Surrey, asks what planet the Sorcerer (inspiring to the programme next year) originate from. Sorcerer is the answer to that one.

SONIC SCREWDRIVER

A couple of questions now from David Shrimpton of Rugeley. If the Doctor invented the sonic screwdriver in *Fury From The Deep* why did Rodan ask for one in *Journey of Time*, and then why, if according to the Time Lord in *Genesis of the Daleks* the race had long since abandoned technology, did they use one in *The Five Doctors*? Finally, the Doctor didn't invent the sonic screw-

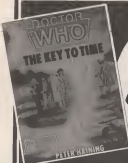
driver, but built it – presumably it's a tool that Gallifrey uses all the time, remember Romana built one as well, as seen in *The Halls of Mordor*. And what the Time Lord says in *Genesis* is that their race learnt how to intercept transmat beams one day, because the Doctor complains that such things are dangerous.

BY ANY OTHER NAME

Many people have asked for a list of stories' working titles – titles that the stories' had whilst being made but changed for broadcast. This is why because some titles are known as "original" titles, is used by the writer but changed before work was started by the BBC. Perhaps the best term to use for these would be "provisional" titles. Examples of these are *The Wasting* which became *State of Decay* for transmission, whereas *Full Circle* was made under that title but written by Andrew Smith as *The Planet That Stopt*. The Title of *Gum* was always that, but *The Daleks* was originally *The Mutants Edge of Destruction* was once known as *Inside The Spacings*, and *Mono Polo* as *A Trip To Cathay*. The Patrick Troughton story *Fury From The Deep* was originally called *Colony of Devils* and *The Invasion* was once called *Return of the Cybermen*. Ambassadors of Death was called *Invaders From Mars*, and *Mind Of Evil* was called *The Pied Piper of Ebor*. The *Caves of Androzani* was also known as *Vampires From Space*, and *The Curse of Peladon* was originally just *The Curse*. *Carnival of Monsters* used to be called *Peepshow*, and *Planet of the Daleks* was called *Destruction Daleks*. *Death to the Daleks* was called *The Exiles*, and *The Sorcerer Experiment* was originally *The Destroyers*. The *Musque of Mandragora* was once *The Curse of Mandragora*, and *The Face Of Evil* was called *The Grey God Went Wild*. The *Talons of Weng-Chiang* was once called *The Talons of Greel*, and *The Invisible Enemy* was first called *The Enemy Within*. City of Death, and its original form, was called *A Gentle With Time*, and *Meglos* was *The Last Zolphe-Thuram*. *Full Circle* and *State of Decay* I've already mentioned and that almost brings us up to date with *Earthshock* being called *Sentinel*, *Time-Flight* being *Veragun* and *Enlightenment* being *The Enlightened*. Perhaps at a later date we'll have a go at listing some of the stories that either never made the screen, such as *The Robots and Sealed Orders*, and some that changed rather dramatically like *The Space Trap*, better known now as *The Kraxites*.

Keep your postcards coming in and if anyone can add further titles to the above list, we'd be more than happy to print them.

Three non-fiction books to look at this month. Firstly the big, expensive follow up to Peter Haining's phenomenally successful *Doctor Who: A Celebration* from last year. One of W H Allen's top-selling books of all time, *Doctor Who: The Key To Time* a well documented history of the series through key dates during that period. Going year-by-year, Peter Haining clearly records every important development, press, reaction, anecdotal change there has been. Obviously not every incident in the national press is there – you would need about ten volumes to do that, but most items of interest are here – and on the 84 pages there are reproductions of some of those press pieces, including the departure of Tom Baker, the death of Roger Delgado, the theft of two Daleks en-route to Wales and Jean Rook's famous *Daily Express* interview with Robert Holmes. Following these pages is an introduction by Haining himself preceded by attractive piece of artwork by teenage fan Mark Benham. Enhanced by both colour and black and white photographs, this book is an excellent reference item. I feel that he really



takes a little too much of the credit when it would seem that *Doctor Who Magazine* writer Jeremy Bennett has supplied a majority of the background information, especially for the first three Doctors' eras. There are mistakes in the book – small things like the BBC's Engineering Training Centre at Evesham, used for *Space: 1999*, *From Space*, *Isolation* and *Nobod* being called Domesday (the fictional place in *The Android Invasion*, also filmed near Evesham), and the statement that Peter Davison is the only actor so far to have been featured on *This Is Your Life* whilst playing the Doctor, while Jon Pertwee also appeared while making *The Mists of Avalon*. Overall though, Peter Haining looks as if he's another winner on his hands.

May sees the reprinting (at last) of the original *Doctor Who Monster Book* by Terrance Dicks that chronicles various monsters and villains, from the Daleks and Cybermen up to The Wirm and The Zygons – the most recent creatures when the book was first published. Terrance wrote the short features on each monster or race of aliens and



Top: The new short reprinting sees a new *Doctor Who* Monster Book. Above left: Peter Haining's new book. Above right: Doctor's biographer 1966. Above: The Doctor looks on anxiously as Ben tries to locate the lost TARDIS.

these articles were accompanied by either a photograph or a piece of high quality artwork by Chris Adair.

Casting in on the success of Nigel Robinson's *Crossword and Quiz Book* comes Adrian Heath's puzzle and game book – with quizzes, word searches, anagrams etc. Ideal Christmas fare, although its repetition of the Robinson format is a little tedious. Essentially, there is nothing wrong with the book and by no means are all the questions simple, but it is certainly important to have a complete set of Targit's novelizations handy as many of the answers are only to be found in these. With two quiz books, a crossword book and now a puzzle book, one wonders what W H Allen will give us next Christmas.

Next month it's back to the world of the novelizations, with a look at Ian Marter's *Invasion and Terrence Dicks' Mind of Evil*. Just a reminder that this month sees the publication of *Cave of Angels* in hardback and *The Highlanders* in paperback.



*The
Daleks*

In October 1976, a legend was born.

*It's 1984, and the legend
is about to come full circle.*

EXPLODING FROM THE MIGHTY WORLD OF MARVEL...



**Captain
BRITAIN**

1984

No. 1

**WITH
BRITAIN'S
BEST...**

**Parkhouse
& Lloyd's
NIGHT
RAVEN**

**Moore
& Dillon's
ABSLOM DAAK
DALEK KILLER**

and introducing **THE FREE-FALL WARRIORS**

CAPTAIN BRITAIN -
flying again at a newsagent near you - SOON!

CAVES OF ANDROZANI

Archives



EPISODE ONE

The Doctor, with new companion Pon, lands the TARDIS on the sand-covered planet of Androzani Minor, sister planet to the heavily colonised Androzani Major. Amongst the mud the travellers discover lumps of metal from a spacecraft and evidence that a small vehicle has washed recently with a heavy load. They also discover a range of blow-holes, outlets for the volcanic mud-burnts that erupt whenever the planet orbits closely to its sister. They head towards the cave-like holes.

Down in the tunnels leading from the caves a group of soldiers are surveying the area. One of them is suddenly attacked and killed by a ferocious Magma Beast – a carnivorous creature that lives deep inside the cave system.

As the Doctor examines the cave walls, Pon also down a small ravine, landing in a soft, sticky ball of web-like substance. She wipes the stuff from her legs, hoping that it is harmless.

Not far away a group of gunners wait for a pick up of their latest consignment. They hide as the Doctor and Pon wander towards them, but are relieved when the two newcomers are arrested by a group of soldiers.

At the Army HQ, General Chellak is receiving a report from his Major, Salateen, who explains that



Top: Military view on the barren planet surface of Androzani Minor. Above: Shanz Jek (Christopher Gabbit) with the Doctor (Peter Dinklage)

Captain Roper has captured some gunners in the tunnels. Chellak is delighted.

In a plush penthouse office on Major Mrs Tina Morgus, Chairman of the Sirius Conglomerate, checking the output of some of his concerns with his aide, Krau Timmer. Timmer reports that Chellak has captured two gunners. Morgus tells her to

get Chellak on the video link.

Chellak is annoyed at the news that the Magma Beast has again killed a soldier. The Doctor and Pon arrive and tell him they are innocent. Their talk is interrupted by the call of Morgus on video.

Morgus is giving orders to a dark-clad tin figure who hurries off as Chellak's face appears at a holograph.

Deep beneath the caves, in his own hideaway, Shanz Jek listens to their conversation. He also has

a screen on which he can see the Doctor and Peri who have now been put on the holograph for Morgus to speak to.

Morgus tells the Doctor he despises gunnarmen and dismisses him. Chellak's face returns to Morgus' monitor that the two travellers be executed.

Stotz, leader of the gunnarmen, Kreipser, his number two, and the other three other men open fire on Rasse's soldiers.

No amount of reasoning by the Doctor can convince Chellak to release them. Chellak goes to find out what has happened to Rasse and his troops.

Stotz decides that with the soldiers no longer aware of their existence, they must dump the weapons. They do this as Chellak and his troops arrive.

In their cell the Doctor and Peri, neither of whom feel well – presumably as a result of the sticky substance Peri landed in – discuss their predicament. Unknowingly, they are watched by Shvitz-Jek on his video screen. His hands flicker across various controls whilst up in their cell, the travellers observe their place of execution being prepared. Both fail to see the wall behind them slide open.

Morgus discusses with the President of Androzani Minor the advantages of Spectrox – a drug that can prolong life to twice the normal span. The expensive war with Shvitz-Jek is also on the agenda and Morgus is hurried to learn that the Presidium are considering negotiations with the renegade. Timmon informs them that the execution is about to occur.

On Major the President and Timmon watch as the Doctor and Peri, clad in red cloaks, are led from their cells. The firing squad opens fire, riddling their bodies with bullets.

EPISODE TWO

The Doctor and Peri are safely in Jek's laboratory. The masked man takes more than a passing interest in Peri.

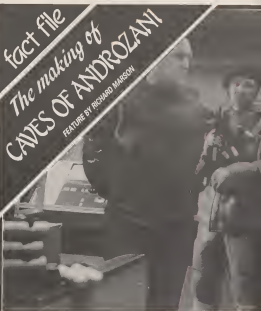
Chellak, Major Salteen and Ensign Cass discover that they have "executed" androids, a fact that could make Chellak's laughing stock. Salteen's discretion is assured but he suggests silencing Cass by sending him on a mission that few return from.

Jek interrogates the Doctor and Peri finding them interesting, especially Peri whose beauty he is keen to acknowledge. He casually informs them they are to be his companions for the rest of their lives.

Stotz and his men are on the surface, seeing Kreipser threaten Stotz's leadership. To assist himself Stotz suddenly assaults Kreipser with a knife and whilst the others watch, drags the screaming gunrunner to the cliff edge where forces him to swallow an apparently poison-filled pill. Eventually, once assured of Kreipser's continued subservience, he releases him and goes off again.

Jek explains to the Doctor and Peri about Spectrox and the war which he appears to be winning. Eventually he plans to be the People's Leader, when he can wreak his revenge on the man he loathes so much – Morgus!

The Doctor and Peri meet Salteen, who is less than pleased to meet them, as it means he is now dispensable to Jek and will be killed. His dismay becomes joy however when he realises that the two travellers are suffering from Spectrox Troxemia, a potentially lethal disease to which the only cure was discovered by a Professor Jacky. The milk of theibernating Queen Bats is the cure, but they live in



The Caves of Androzani started life as a story about gunrunning and expanded to include the Dawson/Baker regeneration, being broadcast as this penultimate story of the twenty-first season. The director was a newcomer to the show, Graeme Harper, and it was he who was responsible for its unique powerful atmosphere.

Location filming was at the famous BBC sandpit in Devon, near Wareham, and the crew were based there for three days shooting from November 15th to 17th. For the scene where the Doctor was seen to fall down a perilous ravine, stunt double Gareth Moline was called in to obtain the potentially danger-

ous shot. The explosives generated an action scene were later slowed down electronically because they would have been over too quickly had they been left as filmed. Graeme Harper explains how the demonstration of the TARDIS amid the explosions was achieved: "We locked off the camera on the area where we wanted the TARDIS to be, running the film for about twenty seconds with and without the Police Box, and with and without its light on. Without moving the camera, we introduced the explosions and later electronically moved the shots, slowing them down for maximum impact."

The scene where the Doctor is being chased by

the airless areas deep in the bowels of the planet – along with the Magma Beast.

Jek and Stotz agree to meet and discuss the lost areas deal in the tunnels.

The Doctor's plan for escape is countered by Salteen who explains that unless humans wear especially modified bell plates, Jek's android guards will gun them down without pausing. At that moment Jek returns.

In Chellak's office, Jek's android is informing the

General that a mid-burst is due, although inefficient, he has taken the necessary precautions.

Jek informs the Doctor and Peri that he and Morgus were once business partners, but then the policeman betrayed him and left him trapped in the flow of a mud band. Horrifically burned, he struggled to survive, waiting for the day to tell his enemy. After the scientist leaves, the Doctor goes out and manages to sabotage the android guard. Finding a couple of bell-plates and a gun for Salteen, the



John Birmingham as Morgus, Roy Holder as Kriepel and Maurice Hines as Stoltz

Kriepel and his men took a while day to film and proved particularly exhausting for the actors, some of the camera angles taken at the edge of a crevice during a light sequence between Stoltz and Kriepel proved especially complicated for the camera man who had to be careful to keep his balance. When it came to editing the footage Graeme inserted a soundtrack effect in the opening long shot in an attempt to cover up the join between the real location and the matte background setting.

Back in the studio, the show utilized a number of

excellent special effects. In consultation with costume designer Andrew Ross, Harper devised the scene where one of Job's androids sees the Doctor and scans his two hearts. "We had a strong discussion about how we would do this. Andrew made a costume piece in the shape of two hearts using a kind of metallic material, which I tied onto Peter like a 'Wes West' lapelcoat. We then did the shot as the android's point of view, and I later treated the picture electronically so that it looked more like an x-ray shot."

For the holograms used in Morgus' office effects of an advanced nature were also used. "Dave Chapman had done hologram effects before but never to the extent where it was specified that somebody had to be able to walk round and through them. We set it all up with an electronics effects box, doing it live in the studio. It was like a kind of superimposition, with two cameras on two different people in two different sets. First we moved those two pictures together, but beamed so that one of them—the hologram—was translucent and only has a skeleton. You couldn't move the camera—you had to have a fixed position—so, for example, when Morgus moves around the hologram it all happened in one fixed shot. For the actor's benefit there were monitors that told them what was going on on the other set. Also we could control the size of the hologram."

Incidental music was composed by Roger Limb who worked in very close harmony with Harper on the score. "Roger and I both work at about three million miles an hour, and he is very quick while I am very lazy. I know the kind of music I wanted and the rhythm I wanted in various areas. The difficulty is explaining that, and fortunately Roger and I had both worked with each other before and liked the same sort of music. We already knew how to talk to each other", and once he saw the pictures it was easy for me to pass on the kind of musical things I wanted. The bells, for instance, I had very firmly in mind. He would come up with something and I would then introduce something else, so it was very collaborative."

The character of Sharaz Jek was carefully thought out even down to the costume. "The design was to make it as regal and balletic as possible. I wanted someone who was very tall and very elegant with a good voice because that was all he was going to have to work with. Christopher Galle was an ex ballet dancer and so that fine black leather costume looked tremendous on him." Morgus' pugil came from a suggestion by the make up designer while the military visuals were more straightforward if less subtle.

When the Doctor had to be seen descending through the caves to retrieve the bar's milk Peter Davison was directed to climb down some rods at one end of the studio while the camera was placed as far away from him as possible. This gave some

sort of automatic scale to the scene which was then superimposed over a photograph of the surrounding legs. Added to this Dave Chapman could electronically enlarge the photograph around Davison or increase the actor in proportion to the backing. The shots where the mud burst was seen to flow past the Doctor, standing on a ledge, were a mix of live action and model work with the mud flow artificially slowed down for greater visual effect.

For Clallack's death scene the original intention was changed by the practical considerations of mounting the effect in time. "We had Martin Gough under the canopy of black plastic gra rules that we were going to release to simulate the mud that was to kill him. Unfortunately they came down too fast and disappeared too quickly in editing we added an effect called a wipe, making it look as if none of the stuff was covering him and sucking from that very quickly."

The Doctor's chairs, which he broke in the laser beam on Stoltz, also were designed with a release catch in the middle for Peter Davison to release himself on cue. For the death of the President the video process called Quantel was used to rotate the man's body as though descending the lift shaft.

The regeneration scene was naturally given some considerable time in the studio and later in editing with the effect taking about a day of post production. The bar's milk in the phial was originally to be a watered down Dettol solution until it was realised that Nicole Bryant had to drink it when it was changed to watered down milk. A small camera crane was used to obtain a shot of closing in on the Doctor's face, and the companion filmbooks were specially recorded in the studio. Because of a BBC strike the recording of the story wasn't completed until January 11th with the regeneration last scene to be taped.

Story designer was John Hurst, who had worked before on *Planet of the Daleks* and *Resurrection of the Daleks*, and his story was designed as a game, Harper's wishes to be tall and thin with smooth floors. "I started off thinking these caves are going to be a thousand feet tall, with handrails all of steel and an amazing echo, all of which I tried to achieve given our resources. It was very eerie—some of the rocks were 20 to 40 feet high, even if they were made of Jubilee. We used the smoke machine a lot too."

Robert Holmes' script was novelised for Target by Terrance Dicks and the last episode featured Colin Baker's face in place of Peter Davison on the end titles. In Australia the story was heavily cut but Graeme Harper doesn't think they went too far with the show. "I was very hard to hear about Australia. The violence wasn't gratuitous or even particularly excessive. I just approached it to be as different as original and as exciting as I could." On these scores Graeme and his team certainly succeeded. ■
My thanks to Graeme Harper for giving the time to help research this feature.

three head away.

Job and Stoltz meet and argue out their differences. During the conversation, Job tells also that the store of spectrox is nearby and when he has gone Stoltz, Kriepel and the others plan to raid it.

The Doctor, Salateen and Pen are clambering through the caves when an android guard attacks and the Doctor is wounded. Using the belt plate wearing Pen as a shield, Salateen edges forward and puts down the android. Shortly afterwards the

Doctor staggers up, calling for his companion, but to no avail.

Job angrily discovers his prisoners have escaped. The Doctor hides in the tunnels as Stoltz and his men approach. Suddenly the Magna Beast attacks them, sending the Time Lord behind the rock, the Beast turns towards the Doctor.

EPISODE THREE

One of the guerrillas gets too close and the Magna Beast kills him, giving the Doctor time to run, closely followed by Stoltz, Kriepel and the other survivors.

Chellak is confronted by Salateen and the barely conscious Pen. He hides them in a side room.

Stoltz and his men suddenly meet Job, who had expected them. The Doctor arrives and is forced by Job to tell the whereabouts of Pen.

Salateen tries to help Pen whilst outside the room

Chellak talks with the android. It, however, has observed the other two with infra-red vision, but plays along with Chellak, resuscitating his warning about the mud-burst and then departing. Chellak decides it is time to attack Jek's stronghold, and Pen can lead the way.

On the way to Stotz's ship, the Doctor feels the effect of Spectrox Toxasems getting worse.

Solstein and Chellak plot to feed the replica false information about the forthcoming attack. They are now confident of victory.

On Stotz's ship, the Doctor is handcuffed to part of a wall in the control room. Sitting in the pilot's chair, after blindfolding the Time Lord, Stotz calls up his boss — none other than Morgus! Horrified at seeing the Doctor present, Morgus incorrectly deduces that the execution was rigged by the President. He orders Stotz to stay in orbit around Minor.

Chellak examines Pen's belt-plate, realising his men need them to fight. The android armies and is dispatched with a patrol to attack a transmitter Chellak claims to have located.

Assuming that Jek will be monitoring all communications, Chellak calls up Morgus and says they are attacking Jek's hideaway. Immediately Morgus thanks Chellak, saying that he will inform the President immediately.

The Doctor manages to free himself and, after locking the control room entry door, takes the ship out of orbit.

Pen, lying dazed at the HQ is suddenly kidnapped by Jek.

In the pent-house, Morgus is telling the President that assassins are going to make attempts on his life. Morgus allows the President to read various personal elevators. As the President gratefully steps in, he falls hundreds of stories to his death — the elevator has gone. Somewhat unconcerned, Morgus in-

forms Tinnim that he will have to go on a peace mission to Minor. He also informs her that the lift maintenance engineer is to be shot!

Jek enters his laboratory with Pen and an android. After Pen reveals that Chellak's army are on their way, Jek says that he has altered the android's receptors, making the belt-plates useless.

Stotz and Krepler try to break into the control room and eventually burn their way through, but the Doctor has sent the ship on a crash landing, claiming that he is soon to die from the disease anyway. The ship hits Minor.

EPISODE FOUR

The Doctor escapes through the hatch at the back of the control room hotly pursued by Krepler and the other gunnarmen.

Morgus contacts Stotz and is angry that he left orbit. He then says he is on his way to Androsen Minor himself!

Chellak, Solstein and the soldiers are advancing when they come across some androids. Solstein strides forward confidently, claiming that no one will get hurt as they are wearing belt-plates. Close quietly the androids blast him down and a full scale battle commences.

The chase for the Doctor ceases as the mud-burst starts, cutting the hatched off from the hunters.

Although his forces are depleted, the General's men appear to be winning, and alone he surges forward, ignoring the warnings from his men about the mud-burst.

As the Doctor staggers through the tunnels, Jek leaves his hideout and sees Chellak who gives chase. The Doctor is lost and narrowly avoids being swept away by the red hot mud that pours through the caves.

Krepler returns to the ship and is surprised to see Morgus. He and his associate are depressed and Morgus and Stotz discuss stealing back the Spectrox.

Chellak corners Jek inside the laboratory and, during the ensuing fight, the General dislodges the mask. Getting a glimpse of Jek's real face he



screams and staggers back. Jek thrusts him outside the door and secures it. Too late Chellak realises he is in the path of the mud and his cries are swamped as the seething lava buries him.

Morgus, like the gunnarmen, is now an outlaw. With Stotz he leaves to find Jek, but Krepler and the other men elected to remain in the ship. Seconds after leaving, Stotz dashes backward, with a mace grin, he guns his partners down.

The Doctor finds signs of the beetle and carries on through the tunnels. Not too far away Stotz and Morgus, now equals, head for Jek's laboratory. Giving the Doctor and oxygen cylinder Jek allows the Time Lord to try and locate the Queen Bee's milk.

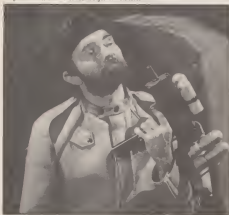
As the two outlaws near the lab, the Doctor discovers the fired Magna Beast. Eventually he gets to the Bee's lair and extracts the milk. Now feeling very weak, he drags himself back towards the laboratory.

Jek is interrupted by Stotz and Morgus. Rigging away his mask, he lunges at the pellicles. Calmly, Stotz picks up his gun and with a psychotic smile pumps bullet after bullet into Jek's back.

Behind Stotz, the wall slides open and an android quickly arrives, and fires its gun. Stotz's grimace to a look of shock as he topples dead to the floor. Jek finally shows Morgus into some machinery which explodes, killing him.

As the flames engulf the lab, Jek keels over into the arms of the loyal android. The Doctor staggers in and scoops up Pen before the laboratory turns into raging inferno.

Dashing across the planet's surface, the Doctor shoves Pen into the TARDIS which dematerialises just as the mud exploded through the blow holes inside the ship, the last bit of mud down Pen's throat and trails back. Jek's cure is almost instantaneous and quickly Pen, as at his side as his mind starts to wander and he sees faces from the past. Finally the face of his arch enemy the Master leers up and the dismorphic seems to explode into noise and colour — and the Doctor sits bolt upright in the TARDIS — intensely a new man.



Top right: One of Silents. Jek a non-speaking android. Above: Maurice Rowless as Stotz

LINX







INTERVIEW



INTERVIEW

TERRANCE DICKS

Few names are as firmly associated with *Doctor Who* as that of Terrance Dicks. In 1968, Dicks joined the programme during Patrick Troughton's stint as the Doctor. He and producer Barry Letts were the primary forces responsible for the Third Doctor's (Jon Pertwee) eventful career on Earth and in Space. Both men were later involved in the casting of Tom Baker as the Fourth Doctor.

Dicks' contributions to the show include such mainstays as the *Time Lords*, the development of UNIT, the creation of that arch-villain, the Master, and the meeting of the Three and, more recently, the Five Doctors. Most fans also know Dicks for his fifty-plus novelettes for Target Books.

Dicks lives with his family in a house located near Hampton Heath, London. A Cambridge graduate, Dicks always wanted to be a writer. He started in the advertising world, where he spent five years. But, as he puts it, he didn't want to be remembered as the man "who wrote very good commercials for dog food!" So he went to radio, a traditional British breaking ground for new writers. His first sale was a comedy thriller, which was quickly followed by several plays and a comedy series, before he moved on to television. This enabled him to become a full-time freelance writer.

Doctor Who Magazine: How did you become script editor?

Terrance Dicks: That came about because Derrick Sherwin, who was script editor on the series at the time, had been offered another job. He couldn't get off until he had found his own replacement. Eventually, as a sort of second, third or even fourth choice, he came to me. I said, "How long for?" and he said very cautiously, "We give you a three-month trial contract and then we'll see. There's no guarantee you'll keep on longer than that." That three months turned into some five or six years!

At the time, the programme was beginning to show some decline in the ratings. It had had some good years with William Hartnell, especially when the Daleks came. They were terribly popular. Patrick Troughton, too, was popular, but towards the end of his time, the figures were beginning to slip lower again. There was a general feeling at the BBC that the programme had probably run its course. They were really actively looking for a replacement. I knew they talked to Nigel Kneale to try to get the rights to do a *Quatermass* series, but Nigel didn't want to do any more *Quatermass* or have anybody else do any. Then, they were going to do a *Jules Verne*, sort of Victorian science fiction, and that didn't come to anything either. Eventually, I think they only decided to go on with another year of *Doctor Who* because they hadn't come up with anything better.

Can you tell us about *The War Games*?

If I remember correctly, what happened was that one or two script projects collapsed and it was neces-

by Randy and Jean-Marc Lofficier

sary. The show was in a tremendous state of chaos. So we came up with the idea of having one, very long serial. We didn't really know, however, until the end, whether Patrick was going to leave at the end or not. The scripts were written at about the rate of one a day! Malcolm Hulke, who was a very fast touch typist, would sit at the typewriter, and one or the other of us would say a line, and it would appear on the page. In retrospect, I think that the story would benefit from losing about four episodes. The concept of the different time zones, the different wars, etc., is good. And some of the cliffhangers were good too, like when you come out of the first world war and you see a Roman chariot coming

get involved! Then, at the end of *The Three Doctors*, we decided we wanted to be finished with that whole concept. So, the Doctor was gathered and given back his knowledge of time travel and some vital component of the TARDIS.

Who was responsible for the idea of exiling the Doctor to Earth?

That concept had, in fact, been worked out by Peter Bryant and Derrick Sherwin. It was purely a financial, and not an artistic decision! It was simply cheaper to do a show with the characters set on earth, because you could use contemporary clothes, vehicles, weapons, uniforms and locations. It did limit us in terms of what kind of story we could do. I remember that, when I first explained this to Malcolm Hulke, he was absolutely horrified. He said, "Right,



Opposite: Terrance Dicks, former *Who* script writer and Target book author, in his office. **Below left:** American and German millions of Dicks' novelettes. **Below:** Patrick Troughton as the Doctor, with Wendy Padbury as Zoe and Fraser Hines as Jamie, in *The War Games*.

towards you. But the plot didn't actually advance much for several episodes.

The War Games is a particularly important episode in the *Doctor Who* mythos, because it introduced the *Time Lords*. Where did that idea originate?

Well, there was no previous explanation about the *Time Lords*. My memory is that Derrick Sherwin said to me that the Doctor comes from this superior race of beings called the *Time Lords*. Where he got it from, I have no idea.

Since they seemed to work in *The War Games*, we developed and extended them over the Jon Pertwee years. Whenever we wanted to get the Doctor off Earth on some mission, we'd have the *Time Lords* use him as a kind of reluctant secret agent. That was all quite fun, the idea of having the Doctor arrive somewhere in a state of great indignation, and then

you have only two stories, invasion from outer space and mad scientist."

How do you explain the success of the Jon Pertwee *Doctor*?

I think that everything clicked together. First off, Barry Letts and I got on very well and became very good friends. Then, Jon took off with the public. So, I think it was just the right combination of things. We were all very keen on the show, and very dedicated to making it work.

The ratings figures started high and stayed high for the whole time we were on the show. I think that, at the beginning, we were still living from hand to mouth. The BBC didn't make any decisions about the show until the first year was nearly over. But then, after a while, they decided it was okay to do another season, then two and three, etc. ▶

Was the decision to leave the show after five years very painful?

No, not really. There was the feeling of coming to the end of an era. Jon had been getting increasingly restless because, although the show was a great success, he didn't want to play Doctor Who for the rest of his life. Barry and I had been doing it very successfully for the last five years, but in a sense, it had grown repetitious. So the idea of leaving just kind of evolved. We didn't have anguished discussions about it. We just all kind of agreed that when Jon went, we would go. Then, a new Doctor and new people could take over.

That was about the time when you started to write the novelizations. How did this happen?

Quite fortuitously, in fact! In the early days of the show, there were three novelizations done, *Doctor Who and the Daleks*, *Doctor Who and the Crusaders* by David Whitaker, and *Doctor Who and the TARDIS* by Bill Strutton. These were published in hardback and really didn't make any great impression on the world. Then, in the seventies Tandem books wanted to start a children's publishing house, which they called Target. Their first editor was doing the rounds, and he came across these three old books. He bought them and published them in paperback and they sold like hotcakes.

His very ally why then went to the BBC, saying he desperately needed more Doctor Who novelizations. He got himself a contract and eventually got shunted onto our office. I knew then that I was going to be leaving the programme soon, and I'd also always desperately wanted to write a book based on the opportunity and said I would do one for them. That was *The Auton Invasion*. It then became a sort of unofficial editor, and formed them out amongst a group of the writers, like Mike Hulse, Barry Letts, Gerry Davis, Brian Hayles etc. Gradually over the years, most of the other writers dropped out and there was a time when I had a virtual monopoly on the books.

Since the books have become so successful mine and mine of the writers of the original scripts are thinking that they would like to do the book of their own script, which they have every right to do. So now I feel a smaller proportion of them, but that suits me very well because I don't want to do only Doctor Who books for ever.

How do you develop a novelization?

The backbone is something called the P.A.B script, which stands for 'Programme as Broadcast.' When a programme is completely finished and edited, the BBC prepares a sort of retrospective script, which is taken from what is actually on the screen. What I will do is get the P.A.B script and read it, then have a viewing of the programme on videotape, from which I will take notes of the purely visual things. The sets may not be as described in the script, the costumes may be different, the appearance of the actors won't be described, etc. Then, I sit down with the script beside me, and make my way through it turning the story into a book.

I try to change as little as possible. I will sometimes change a line, avoid a matter of misheard. Sometimes a line that's written to be spoken does not produce the same effect when it's read. Also, sometimes you have to fill in some holes or explain a few things. If it's a particularly complex story, or if it's a sequel to another story, I'll write a little prologue to make things clearer. For example, I just novelized *Wonders of the Deep*, which is a new story that features the Silurians and the Sea Devils, and



returns back to two Jon Pertwee stories. So, there's quite a lot in the book, which wasn't on the screen at all.

Tell us about some of your most recent Doctor Who stories, such as *State of Decay*.

Well, it had a complicated genesis. I'd always wanted to do a vampire story on Doctor Who. One day, at Bob Holmes's request, I put up one which was called *The Witch Lords* for a while, and then *The Vampire Mutations*. They commissioned it, and I started writing it for Tom Baker and Leela. Half-way through it, there was an absolute command from on high at the BBC that we were not to do vampires on Doctor Who. At the time, they were doing a serious dramatization of *Dracula* with Louis Jourdan, and they felt if we had vampires on Doctor Who, we would be making fun of their series!

Again, we were in a crisis situation and had to do

Above: Philip Madoc with two guests in the final episode of *The War Games*. **Below:** Louise Jameson as Leela. **Above right:** The Sixth Doctor (Paul McGann) and the Tenth Doctor (David Tennant) in *The Doctor's Daughter*. **Below right:** The Doctor (Tardis) and Leela in *Horror of Fang Rock*.



something very quickly. Bob said he had always wanted to do a story on a lighthouse. So, we really cobbled up *Horror of Fang Rock* very quickly. Somewhere towards the end of it, when we were really well on the way, I had the idea of having the villain be a Rutan, to link up with Bob Holmes' *Sontarans*, but that was just a little in-joke between us. Now, I think *Fang Rock* shows the signs of some of this haste, but it was fun in some ways. I'm quite fond of the first and the last episodes.

In any event, a couple of years ago, John Nathan Turner was looking for new stories for the last Tom Baker's season. He had a pile of old, unused scripts that included *The Vampire Mutations* and it was the only one he liked. So, he got in touch with me and asked if I would like to do it again. Of course, I was pleased to have another go at it. I then rewrote the story with Romero instead of Leela, but it was basically the same plot. I just had to write in a lot of stuff about how the vampires came to be in E-space since, at the time, the Doctor was trapped there. And what about *The Five Doctors*?

When the BBC contacted me, I was in America at a science fiction convention in New Orleans. At about 8 o'clock in the morning, the phone rang and a voice at the other end said, "This is Eric." And I thought, "Eric who?" It was Eric Saward, the current script editor of Doctor Who, and he said, "We would like you to write the twentieth anniversary special for us." Of course, I was very pleased. It was like one of those games where you write a story out of objects found in a box. This particular box had an awful large number of objects in it. So, you just started shuffling them around trying to find a reason for them to fit together.

Obviously, they wanted to have all the five Doctors in it. They'd come up with the idea of having Richard Hurndell as a William Hartnell look-alike, because, I think, he'd been seen playing a rather Hartnellish old man in *Baker's 7*. Various comparisons were also made in it. One of the things that made it confusing was that they never knew quite who was going to be in it. So, they were constantly telling me to write in so-and-so, and then, just when I'd written

them in, they'd ring up and say "No, write from out, he can't do it." We also had to have a Dark in it, and G-D too.

The main job was to come up with a concept that would take in all the Doctors. I had the feeling that it had to be in some way a Time Lord story, because that would be appropriate. It really all sort of worked for me when I came up with the concept of the Game. Somebody would be playing a Game in which all the Doctors, and all their companions, would be like pieces on a board. Then you could have them kidnapped out of time and space. As soon as I got that central image of the hand putting the little model on the board, it gave the project a kind of unity that held it all together. I believe that, in one of the earlier versions, the Master, instead of Borusa, was going to be the Player. Is that correct?

Yes. But then, Eric Saward said, quite rightly I think, "You really can't have the Master as the final villain, because nobody is ever going to believe the Master is not the villain. You'll never have any element of deceit." So instead we chose to have Borusa as the villain, ostensibly trying to help the Doctor, but in fact being the Player behind the scenes. It was possible to make it convincing, because Borusa had always been arrogant and rather perverse. You could believe that even the good Borusa could become convinced that he should rule forever because it would be to everybody's good. You had to exaggerate what his good points were in order to make him a believable villain.

What about Tom Baker's role? He'd you written a full part for him?

Yes. In fact, I had just completed my first draft when I got a phone call from Eric Saward saying, "How's it coming? Have you finished?" I very proudly told him I'd just finished and he said, "Oh my God!" which is not the reaction you'd expect. I asked what had happened, and he said, "Well, I'm terribly sorry, but there was a confusion between Tom, his agent and us. In spite of the fact that we thought he was going to do it, he now isn't. So, you've got to rewrite it without Tom Baker."

What they did have were these clips from Shada, the unfinished story, with Tom and Romana on the river in Cambridge. There wasn't even time to show me that, but they told me what was in it. So, I reimagined the action again. Originally, the Tom Baker Doctor eventually stole the Master's transportation device to head back to Gallifrey and uncurse the plot. The Peter Davison Doctor was going to stay in the Death Zone and conquer the Dark Tower by the main gate. I read that, and Tom Baker got caught in a time warp, which gave an added menace because, since



he was supposedly unstable, he affected the stability of the Peter Davison Doctor, who started fading in and out every now and again. It all worked beautifully. I think that stuff from Shada fits beautifully and you would never guess that it had not been meant to be like that. It fits in with the logic of the story. The astonishing thing is, I think it actually improved the story, because it was easier to cope with four Doctors rather than five. It was like what happened with *The Three Doctors*. It's funny the way history repeated itself!

You worked with all five actors who played the Doctor. Could you comment on each?

Well, I had very little contact with William Hartnell, so I don't know much about him. One of the things I liked about his performance was that he was less lovable than the others. There is sometimes a tendency for the Doctor to become too "cozy". I quite like an acid, sharp-tongued Doctor who will sometimes behave mysteriously, arrogantly or even coolly. You're not really dealing with a kindly, human uncle, but rather this alien being who may one day do something strange for reasons of his own. I quite like having a bit of mystery and menace about the Doctor.

Patrick Troughton, who was the first one I actually

worked with, is a lovely chap. A very nice and private man, who worked very hard, and then at the end of the day, kind of dematerialized! He's always been very fond of the show. He was quite happy to come back for both the *Three Doctors* and *The Five Doctors*. He's perhaps the most neglected Doctor. Maybe *The Five Doctors* will remind people of him. He is a very good actor and, in a sense, perhaps the most classically trained.

Jon Pertwee was, I suppose, the first Doctor to add his own personality, in the sense that the Doctor you saw on the screen was very much like what Jon was off. He's a tremendous personality, very charming and professional. He would read scripts with enormous attention to details. If there was anything he didn't understand, or he felt was illogical, you would have to explain it to him and justify it to him.

Tom Baker, again like Jon, was much the same on-screen and off. He's a rather strange, disconcerting person. He had tremendous charm, and like Jon, could go from being charming to dominating and do a kind of strong, dramatic thing. I think Tom would agree that having done *Doctor Who* the longest of them all, for seven years, was in fact doing it for a little too long.

I've only written for Peter Davison in *The Five Doctors*. I don't know him well, but he's a very nice man, a little like Pertwee perhaps, a genuinely shy and modest man who stops being the Doctor when he's not acting. Throughout *The Five Doctors*, I was always a little bit concerned that he should appear to be in charge. Of course, it was very tough against all these old fops and "some-stayers" like Pertwee, Jon etc. So, I made sure that I gave Peter the best lines and the best scenes.

What of the future of the show, with Colin Baker and American companion?

The change was as much a surprise to me as to anyone else. I think that it's important that the show shouldn't become mid-atlantic. The English things that really do best in America, are the things that are very British. I think it's important that the show is done in exactly the same way that it always has been.



RICHARD FRANKLIN

RECALLS UNIT

Ask any Doctor Who fan for his fondest memories of the Jon Pertwee era of the programme and the chances are that the answer will be summed up in one word: UNIT. Go any further with the conversation and the general affection and regard for UNIT will quickly extend to the three stalwarts of that illustrious and dynamic organisation, namely Brigadier Lethbridge-Stewart, as played by Nicholas Courtney, Captain Mike Yates (Richard Franklin) and Sergeant Benton (John Levene). Imagine, then, the wonderful idea of a reunion of all three some ten years after they were last seen together, in action, faced with a new threat and an old enemy. This enticing prospect is a dream no longer

Feature by Richard Marson

featured Richard as Queen Elizabeth I!

The writing of *Recall UNIT* proved to be quite a difficult task. "It happened by degrees. I had a lot of help from George Cairns, who acted as a sounding board for my inspirations and, because he knew the show's continuity, advised on technical details. He brought up things like the use of the Tissue Compression Eliminator and the phrase 'Reverse the polarity of the neutron flow'. I came up with the idea of starting the play with us as ourselves and gradually merging us into our fictional personas. That holds an essential truth about the crossover that existed in real life between

script so much. Show business as a whole no longer interests me and so this is a bit of a special case. Our audiences were wonderful throughout and it's been an interesting time for me."

The audiences were highly responsive to the play, and particularly to its superb and subtle humour, although the actual turnout was a disappointment with some as low as ten. Richard feels part of the reason for this was that the competition was so strong—with something like *B40* shows running at the same time during the Edinburgh Festival Fringe.

The plot, with all its twists, should really remain secret but the basic line it takes is as



because such a recall has at last taken place—but not, as might be expected, on television. Thanks to the enthusiasm of one of the original UNIT line-up, Richard Franklin, an independent stage production has been written and performed around the team.

The idea for the play came when Richard was attending a Doctor Who convention last year, alongside his old co-stars. "I was so struck by the enthusiasm and interest of the fans I met there, I suddenly said, during an interview, that I would write a UNIT play so that everyone could see us together again on stage. Of course, a lot of people liked the suggestion, but I don't think anybody really, seriously, thought we'd do it. But it was written and here it is." Richard is actually quite an experienced writer, his most recent work being a play entitled *Shakespeare Was A Nutsack* which received excellent reviews in the trade press. This, intriguingly,

us and our characters. I included the topical elements of the plot, like the Falklands and the satire on Margaret Thatcher, as a backdrop to the Masters' off-stage plans to take over the world."

The play's first draft was completed and sent out to the main cast, who all agreed to take part. Then Richard had to undertake a substantial re-write when Nicholas Courtney had to drop out because of a television offer. "The Brig still takes part, using pre-recorded voice-over and luckily I found an actor called Richard Kettle to play the Brigadier's stand-in, who really adopted most of his lines." Jon Pertwee was unable to appear in the play's first run, but Richard stresses both actors can be involved since scenes have been written for them.

John Levene made his first significant stage bow with the play. He told me, "I'm doing it for Richard and because I liked the

folks. A mysterious lady called Miss Bengbo has rented a theatre ostensibly to hold auditions for a show to be taken to the troops and a conference of politicians in the Falklands. With the help of her sardonic, star-struck manager, Alister, she sees several acts that include a mime artist, a singer and three unemployed ex-TV actors (Franklin, Levene and Courtney).

As Richard Franklin takes the stage, we are given an extremely funny rendition of *Daddy Wouldn't Buy Me A Bow-Wow*. This was a great success with the audience, albeit somewhat unexpected. So was John Levene's *Moon River* routine and the Brigadier's unusual version of *I Want To Be In Love*.

It's farce all the way before a final confrontation with the evil Dragoons, and the Supreme Dalek, making his concluding appearance, before the curtain falls on an extraordinary two hours' entertainment.



Having mirrored how funny the play is, one routine deserves special mention. Franklin and Levene decked out in the most becoming skirts and sang the Ugly Sisters song from *Cinderella*. Brilliantly played by the lead actors, several people in the audience had tears rolling down their cheeks at this spectacle. The entire production was full of witty one-liners and *Doctor Who* in-jokes. It is every aware play in that it clearly demonstrates, through its absurdities, the power of the television series and the profound effect it has had on the lives of some of its stars.

The policy with this show was to encourage young, underexposed talent that would be unlikely to find a showcase anywhere else. I was especially impressed with the facial expressions and vocal range of Graham Smith, an Edinburgh Youth Theatre actor who Richard cast as Miss Bergson's accomplice. Miss artist Paul Holmes was a delight to watch, while Glynn Dack as the singer Station gave a strong, but reserved, performance. Liam Rudden and David Royle, both



Doctor Who fans, were enjoyable, witty. All the way from Sweden, actress Lene Lindewall won much acclaim with her glamorous performance.

Worthy of most praise was perhaps Richard Kettle for his performance as the Brigadier's replacement, Major Molesworth, a difficult task since he had to compete almost like Richard Hurndell in *The Five Doctors* with people's feelings at the absence of the original actor. He did so admirably and should Nicholas Courtney be included in the play at a later date, his part would be written in alongside Richard's, an important aspect of the play's ultimate success I felt.

Richard had a very loyal team, who, in spite of their lack of stage experience, knew exactly what they were expected to do.

After the show was over the stars were more than ready to stand and sign autographs. Richard amused the crowd with stories from his *Doctor Who* days such as this lovely one: "I was hopeless at stuntwork. In

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INDIANA JONES— ALIAS HARRISON FORD

Okay, we've got the message. In response to a flood of mail after we mentioned Ye Editor's extracurricular project, *The Harrison Ford Story* (1984, Zomba Books), we've arranged to mail order the book for the benefit of Ford fans who've had trouble tracking down a copy.

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the *Mind of Evil* I was supposed to be watching this missile being stolen from behind a hedge. The direction was for me to get up and run up to my motorbike, jump on and drive off. So on the take I did as I had been told, got on the bike and then fell off it. Rat on my face.

The bike careered off on its own, totally uncontrollable, before crashing into a pile of boxes. I'd caused a lot of damage, actually!

"Some years later when we came to do *The Green Death*, I had a stunt double for a scene where I had to jump off this roof and land in a

road before dashing off. All I had to do was jump a few feet in the air and land in camera, so that the two shots could be edited together to look as if I'd done the whole leap. Anyway, we had about 300 spectators so I thought I'd make it look really good. I jumped in the air and as I landed I heard this enormous tearing sound. I'd ripped my trousers! Shoving my underwear to all these people who, of course, fell about laughing.

Stories like these revealed the foolishness felt towards *Doctor Who*. The play itself went down generally very well. A few pundits found it too 'involuous', some clearly didn't understand the *Doctor Who* in-jokes. But for most it was great fun.

The sage of Reel UNIT is far from over, particularly if Richard Franklin has anything to do with it. Richard is looking into the possibilities of a book version and he says he definitely wants to have a video made of the show. On top of these exciting plans Richard intends to see if ex-*Doctor Who* actress Katy Manning might be interested in coming over from Australia to be involved. If Jon Pertwee and Nicholas Courtney are available, both have expressed their wish to be included and so Richard is confident that *Reel UNIT* will be resurrected. ■

Thanks to all who made me up welcome at Edinburgh, especially George, Camie, Allen Stewart and Stuart Hildrey. Above all thanks to the ever helpful Richard Franklin.



RECALL UNIT: THE GREAT T-BAG MYSTERY

Cast in order of appearance: Graham Smith (Albus), Lene Lindewell (Muz Bezzel), Paul Holmes (Silent Stephen), Richard Franklin (Captain Mike Yates), David Roylance (Marm-

ad), Liam Rudden (Jimmy), Kevin Philpotts (Trek), Garry Dack (Starkos), John Levene (Sergeant Benton), Richard Kertles (Mayor Mallesworth, MC), Nicholas Courtney (Voice of the Angasher), John Scott-Martin (Supreme Quik).

Written and Directed by Richard Franklin. Designed by James Helpe, Script Advisor by George A. Carma, Costumes by Jennifer, Technical ASM by Stephen Charles. Thanks to John Nathan-Turner, Christopher Crouch, Roger Hancock and Brian Codd.



THE BUDGARY CARNIVAL WAS
ANOTHER KIND OF CROWDSCAPE,
LESS FUNCTIONAL THAN GALLERIA
BUT INTO A MACABRE CHARM OF
ITS OWN ...

OH, LOOK! THERE'S THAT
THREE-LEGGED MAN
IN PURPLE! YES!

WICK! THAT'S
THE DARNDEST
THING I EVER
SAW!

AMONGST THE DROSS
OF A HUNDRED PLANETS
... THE FREAKS, THE
SERVOS AND THE CAPTIVE
SNARKS ... CLOSE BY THE
DROWN-BO WITH SEVEN
STOMACHS ...

SNARK
BARK

WAS THE ONLY ZYGLOT
IN CAPTIVITY ...

STRICTLY SPEAKING,
POLLY WAS A GLOT ...
A SUBSPECIES OF
THE ZYGLOT, BUT
HER BEAUTY WAS
UNDENIABLE ...

ESPECIALLY TO A CERTAIN
VISITOR WHO HAD RECENTLY
PASSED THIS WAY ...

OH, POLLY ...
YOU'RE SO
BEAUTIFUL ...

IT WAS THEN DOCTOR
IVAN ASHMOFF KNEW
HE WAS IN LOVE.

ZYGLOT



POLLY...
DON'T LOSE
HEART... I'LL
DECIDE...
POLLY...



I'LL SAVE
YOU, POLLY!



EVERYTHING
ALRIGHT, SIR?

YES... YES
THANKS. I
WAS JUST... SIR,
NOTHING OFF.

WE'LL BE
DOING WITH
THE LINDY IN A
FEW MINUTES
SIR.



SOMEONE
FOUND MURDER
AND PUT ME AT
THE HEARTING. AND
WHAT DO I TELL
THEM?



THAT THE ZYGLOTS
ARE STILL BEING
HUNTED FOR THEIR
COLORES? THAT
THEY'RE BECOMING
CARNAL
GIRLS-SACKS?

AND THAT THE
ZYGLIST TRUST IS
FALLING THROUGH
LACK OF FUNDS?

WELL, DOC
HAVE YOU THOUGHT
ABOUT WHAT WE
SHOULD DO?



YES, THE
DOCTOR KNOWS
I CAN'T BRING A
MYSTERY... SO
WE'VE LEFT ME
A MYSTERY
TO CHOW
CHOW.



SOMEONE
IN THAT LITTLE
CEPHALOPOD'S
MIND, SOMETHING
IS STEERING...



Interview

RICHARD FRANKLIN

D actor Who seems to maintain an extraordinary hold on actors long after their regular involvement with the shows ends. Certainly all the interviewees I've met Richard Franklin seems to be increasingly drawn back to the show and the perit, with which all less instantly connect him, the sensitive young Captain Yates.

It all started for Richard with a desire common to thousands of starry-eyed aspirants—he decided he wanted to become an actor. "I was working as a clerk in an

Interview by Richard Marson

all. Of course you must do it. It is a very good principle to have in life—if there's something you want to do you must try it because otherwise when you're forty you'll only wish you had and feel you could have been a great success. Even if you're not, the fact remains you've tried. So they did give me a lot more confidence."

Richard aimed to enrol at the Royal Academy of Dramatic Art. "I learnt a piece of

need to buy him a few of expensive toys. One of them was a talking toy parrot. It was really designed for busy executives. You had to press a button and the parrot would talk to you—you'd talk back and your voice would be recorded. My boss had gone out and on his return he pressed the button and it said, 'This is Richard Franklin speaking. I have just resigned from my job.' I imagine he got quite a surprise."

Richard was primarily a theatre actor before landing the part of Yates—something



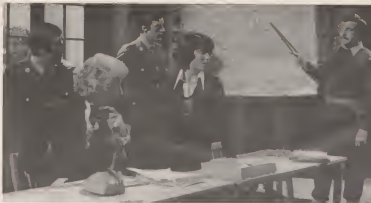
advertising agency, responsible for all the things I was supposed to be a 'business executive' but at that stage I hadn't got very far! One day I decided that I like to be an actor but unfortunately I knew that wouldn't be a popular decision with either my boss or my parents. To get some support I went to two actors that I knew—Susan Hampshire and John Standing, both of whom were well established and quite big names. They didn't know each other, so I saw them separately, saying first to Susan and then to John, 'Do you think I ought to give up everything and become an actor?' They both said quite independently and without any prompting at

Left: Franklin, as he appeared as Alderman Fitzwarren, in *Dick Wittington Above: A scene from The Thin Blue Line*

Shakespeare for the audition—a speech from Henry V, where he's walking around moaning on the eve of the Battle of Agincourt. All his men are having a nice quiet sleep but he can't rest because he's got everybody else's worries on his shoulders. I had an empathy with that feeling, but looking back I certainly wasn't a responsible young man. By some kind of absolute fluke I got in first time and having done so I resigned my job.

"Now my boss was a very humane sort of bloke. He was a millionaire publisher and

he rehired through the combination of luck and coincidence. "Of course I was the best person available!" he laughed. "Actually my agent at the time happened to be sitting next to Barry Letts at a first night (show) in the West End. The topic of casting came up and Barry said by way of light conversation, 'We're looking for a young man to play love interest—something to slightly upstage the boy-girl relationships in the scenes. I can't find one, though.' My agent asked Barry if he had anyone in mind and was told, 'We'd like someone like Richard Franklin but I don't suppose he'd do it.' Straightaway I got a phone call from the theatre and I signed



morning I went up to the BBC. I had three interviews and then I was in."

How did the fact that Richard had actually been an army office help – first in getting the part and secondly in realising the Yates was eventually saw on screen? "I was a captain in the Royal Green Jackets. It was marvellous – I'd had an absolutely wonderful time but I was very young when I did it and I only did it for a short space of time. I wanted a bit of adventure, I wanted to meet people – I was

very shy and it brought me out of myself. It gave me confidence and some long-lasting friends but I wouldn't want to go back. I think Barry cast me for the actor in me, not the soldier."

What was the mix between Yates and Friendin? "That's extremely difficult to say. I know I am very close to Yates and I definitely got closer to him as it went on. The writers started to write more and more for you as they got to know you – that's if they are glad

Above: The Brigadier points out Monster sightings on location of the Doctor. **Below left:** Jo Grant and herself from *The Green Death*. **Right:** The Auton Brigadier attacks. **Below right:** Sarah Jane Smith in the grip of a Giant Spider. **Far right:** An Auton Brig.

writers. The principals on *Doctor Who* were given a lot of leeway in altering, cutting, snipping or adding lines."

Yates was originally introduced, as Richard points out, as less interest for the Jo Grant character, then in her early days. Their relationship – suggested as it was – was deliberate right from the word go. "The idea was to avoid the teenage market but it didn't really end up as it was supposed to. There was a sort of high level policy decision that it would conflict too much with the relationship between the Doctor and Jo. While I think there's something in that, I was rather disappointed. It did linger on in a sort of implied way. When Katy was leaving and we were recording *The Green Death* there was a party sequence where Jo was to announce her engagement to Professor Mushroom or whatever his name was. In real life Katy was marrying the actor playing him – a case where fact and fiction coalesced. I noticed in my script for that scene that I didn't have any lines – all I had was a close-up with a stage direction that emphasised 'Mike Yates looks crestfallen'. That was the story end of my three-year love interest – a nice touch, all the same."

Yates also enjoyed a close relationship of a different kind with the Brigadier (Nicholas Courtney). "The Brig was very upright, very set in his military ways. There's a great strength in that character. At the end of *The Demons* neither Nick nor I originally had any lines so I wrote in a little scene with the Brigadier and Yates going off for a drink leaving the others dancing round the maypole."



He almost goes without saying that, in common with Nick, Jon and John, *The Daemons* is probably Richard's favourite story as a whole. "I had a jolly good part in it. I was able to do very much more than usual – I was not getting sick!"

Pressing the point about exploring new avenues of the Captain's character, I asked Richard whether he had minded being turned into the "traitor" figure we saw in *Season of the Daemons*. This riled him slightly. "He wasn't a traitor! I don't know why everyone keeps saying that he was. He was just misguided. He'd looked into that silly old Metebel's sapphire which had made him cross-eyed as well as cross-brained. He really didn't know what he was up to. The way I rationalised it: Mike Yates was that I was helping to establish a new Golden Age on Earth – a great sort of dream that everyone looks for but which is usually suppressed. But Yates didn't realise the people he was working with were such naughty men – he was totally taken in. It was a question of his paramount idealism."

Of all the UNIT men, Yates was the one most often seen out of uniform. "I liked to be in uniform about half the time. I thought it was great to play the kind of 'mole' part in *The Green Death* and I had a nice suit for that. In *Planet of the Spiders* I was given some very comfortable clothes, including a suede jacket. I was told I could have afterwards. Soon afterwards it mysteriously vanished, never to be seen again!"

The early Seventies for *Doctor Who* meant action – and for the actors it meant working with the stuntmen from *Hex*. It wasn't all stunts, though, as Richard explained: "I did some aikido with the BBC aikido club, because although we had some outstanding stunt boys who'd do all the dangerous stuff, it was nice for them to know that the actor they were working with was at least sensitive to what they were trying to do in terms of falls, jumps, leaps and so on. There were a lot of them – if I had to catch someone falling I could do so properly."

What about the infamous sequence in *Terror of the Autons* when Richard accidentally knocked Terry Walsh, playing an Auton, over the edge of a dangerously steep



precipice? Did Richard still have pangs of guilt about it? "No. I don't feel any guilt at all. I wish he'd broken his neck!" he laughed, quickly adding, "Seriously, Terry was a lovely bloke, exceptionally professional. All the stunt crews had that tremendous *esprit de corps*. I had to do that fight scene on the village green in *The Daemons* myself, so I remember that very well. The best part of it all was lying in on the helicopter. It was a funny little thing that sort of pulled you from the top of your head. It was only a two-man affair."

"Also in *The Daemons* the script called for me to do an extended motor bike chase. Now I'm terrified of motor bikes – so we got round it two ways. First of all Stuart Hill did all the long shots of me driving along. Then we fixed a motor bike to the top of a van and the crew filmed me as it moved along."

Another performance memory that causes Richard to wince even now concerns *Terror of the Autons*. "Masses of things went wrong but this was the ultimate! At the very end of the story UNIT turn up, guns blazing, and I had been given this magnificent line on seeing the enemy Autons approaching. They were those nasty faceless things and I had to say, 'We've got 'em now, sir!' in close-up. Now I've always worked very hard as an actor – sometimes a little too hard. I put everything I've got into it as one shot and I thought I'd done it rather well."

"A fortnight later we came to the studio and they had to put in the telephone stuff. We all stopped for a moment to see this brilliant bit of max and then suddenly there was this great big face fill over the screen yelling out 'We've got 'em now, sir!' It was so over the top it wasn't true. The whole studio absolutely fell about – the roar was so loud I thought the

studio was going to fall down."

Barry Letts was awfully nice about it – he came quickly up to me and said, 'It was a little bit OTT, wasn't it? Would you like to re-record it?' That was very nice of him because it was all time and money – we couldn't re-shoot so we did the next best thing and re-dubbed it."

Recording on location brought out more than its fair share of problems. "It's nice if it's hot weather but we usually did it when the weather was foul. Now, the *Doctor Who* team go everywhere – Lanzarote and so on – whereas we went to Dungeness in January and ghastly places like that. I didn't enjoy filming *Claws of Axos* one little bit because of that, though I loved the story. Poor Katy nearly died of cold in her mini skirt. We were





Above: The "nerve gas" mask, defended by the
Bachelors, in *The Mind of Evil*. Below: Nicholas
Courney as Brigadier Lethbridge-Stewart

all wearing pink long johns under our uniforms but we still turned a very funny colour. They had to put on specially dark make-up to cover up! Also, because our muscles got frozen up we often and several scenes had to be rewritten from being on location to going into the studio.

"On the other hand, *The Damned* filming was lovely. We had the longest time on location for that. In the first week we all got sunburnt. We were doing that on only a matter of weeks before transmission."

The tight schedule brought particular headaches for all those working on the show. "We were allowed two takes and if you went over that people began to get worried. I remember in the studio for *The Mind of Evil* Jon having six or seven retakes for technical reasons – and boy, was there a panic on!"

Richard always watched his own performance. "I did so quite religiously. I didn't always hate myself – there were things that did come off. I hated it if I had done something wrong – but mercifully most of it came over very well."

What about the directors Richard worked with? Had they influenced his decision to direct – and had he ever wanted to direct for television? "The thing about television is that you didn't get the same degree of attention that you do in the theatre. Chris Barry was wonderful, but as a rule television directors are much more concerned with cameras and monsters and special effects. They tend to be helpful but you had to know what you were doing. We did get a lot of support from Barry who had himself been an actor as well as a director and producer. I think it's useful if a director has been an actor. There is an idea which persists that directors are terribly intellectual and that actors are too ignorant to direct. This isn't so. There are actors who can bring all aspects of a production together. I hope I'm one."

"I would like to direct for television. When I was doing *Doctor Who* I did try, and Barry Letts introduced me to some people, but it was just at the time of the first lot of cuts. I would have had to wait four years which



seemed rather a long time. People were simply not taking on any more time slot directors."

Richard Franklin does not care for the restricted entry system of Equity – the actors' union to which you have to belong to be an actor. Employment without an Equity card is rare and a card cannot be obtained without professional experience – thus a vicious circle ensues. "It's absolutely wrong. If, as a director, you want to cast somebody because I think they'd be right for the part then I would like to be free to do so. If I make a mistake, it's my responsibility and I'll pay for it. Acting is a high risk business, but if it wasn't acting as a whole would be very boring. Just because someone's in Equity doesn't mean they're any good. An actress friend of mine called Julie Legrand who's now working at the National took two years to get her card, which is ridiculous. She should have got it straightaway. Similarly there are actors who, on the basis of their work, should have their cards taken away!"

How did Richard feel *Doctor Who* had affected his career? "I don't honestly know. I don't think I've had the offers from television I would like to have had. Maybe I didn't play the part well enough, maybe it didn't show me off well enough, or maybe the BBC decided I was incapable of playing another part – who knows? There isn't a lot of work going round, of course, and I don't have been exceedingly busy doing other things."

Of prime interest to *Doctor Who* fans is the news that Richard has written a play, *Planet UNIT – the Great T-Bag Mystery* (see page 26 for exclusive coverage). During the rest of the year, Richard has directed productions of the hit play *No Sex Please – We're British!* and Willy Russell's *One For The Road*, he is to direct *Move Over, Mrs. Morkham* in Oslo, a film for Yugo Tours and appear at a Chicago *Doctor Who* convention.

Finally I asked Richard to sum up the experience of *Doctor Who*. "What had it given him that he valued most? His answer was simple. "Companionship."

BOC

THE DAEMONS



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